nel, its fishing-boats, its sands and storms, and its fishing towns on both sides, but especially on the Dutch side. He was once a pupil of Hunt, and the influence of that apostle of "breadth" is still prominent in the pupil's style. His collection at present on sale here numbers thirty-odd paintings, and makes a charming effect of harmony and unity in the little gallery where it is hung. Plenty of the heavy, low-hanging clouds that continually sweep across the Low Countries and the English island, watering those favored lands as with a watering-pot; plenty of the red-sailed and big, blunt-nosed hulls associated with Hollandish marines; plenty of the boiling surf of the Dutch painters, and plenty of the flapping, puffed-out sails of the luggers in high winds depicted in the same, are found in these charming pictures of Mr. Tuckerman. He has evidently followed the Dutch fishermen like a lover. He gives us their clumsy but picturesque craft from every possible point of view, in calm and in storm, in the surf and high and dry on the sand. The 'longshore church (precisely like the New England "meeting-house" of our fathers), the windmills, the lighthouses, the canals, the market-boats, and the idyllic groups of cottages, half buried to the eaves in turf or sand, along the shore, with the fishwives or the men at work at the fish-racks near by, are depicted in a manner as interesting for its detail of facts as pleasing from an artistic point of view. The color is distingué, and very rich in harmony and low in tone, and the drawing is not only cleanly finished and accurate, but spirited and free in manner. In short, Mr. Tuckerman is an artist of refinement and depth, and, applying himself to this out-of-the-way field of amphibious life, has made it as completely his own as Mr. Winslow Homer has mastered the human types and the fishing craft of the New England coast. Many of Mr. Tuckerman's rich canvases have been ticketed "sold" in the first days of the exhibition.

Mr. William E. Norton has been one of the best of the marine painters of which this commercial city could boast of late years. When he wanted to go to Europe to study, some four or five years ago, his clearing-out sale netted him double what anybody expected, such was the popularity of his work. It was always neatly executed, and although deficient in color had not a little fine feeling for the delicate harmonies of tone. Mr. Norton had graduated only from a sign-painter's shop, and craved a more regular education. Accordingly he established himself first in London, where he exhibited and sold his canvases with fair success, and then went to Paris and to school like a beginner, drawing from the cast and from the nude model with the students of the ateliers. The last two summers he has been painting country and shore in Brittany and Normandy. The pictures now on exhibition here are some of the fruits of these studies. I cannot say that I discover much improvement in his work. What is good is not new, and what is new is not good. His drawing of the lines of a ship was good before he went, and so was his shading to express the modelling; his new color seems too prononcé, too ultramarine, even for marine painting. However, there is not sufficient material here for a judgment—only just enough to suggest that a good-enough self-made painter is possibly being confused by too much foreign teaching.

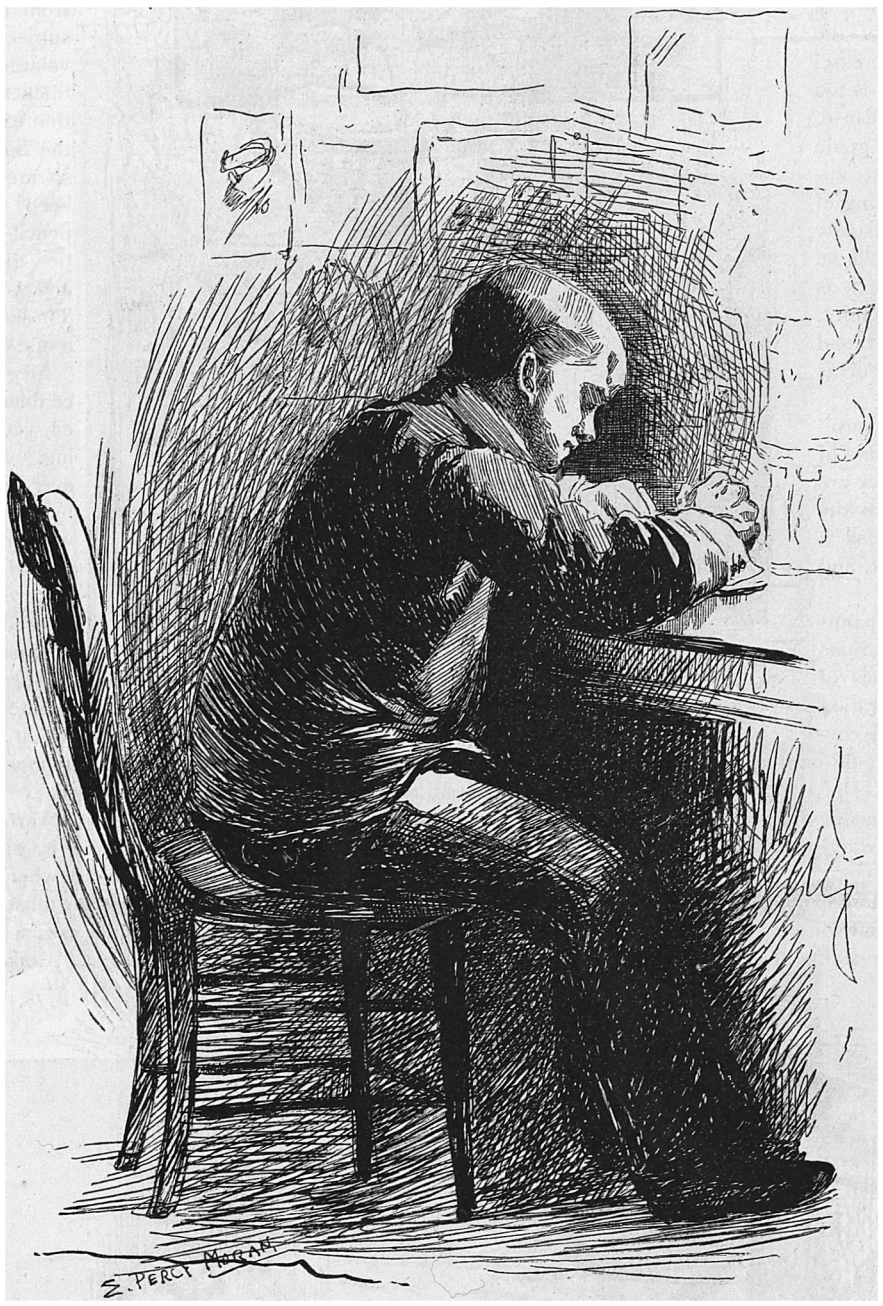
On the prices at the recent auction sales of Millets in Paris one of our wealthiest art amateurs could almost afford to give away the balance of his possessions, if he could bear to part even at those rates with his pictures by the great peasant artist of Barbizon. Mr. Quincy A. Shaw has at his residence here some twenty-odd paintings (some of them of the largest size, and all "important") by J. F. Millet, and twice as many pastels and drawings. Here must be about a third of a million dollars' worth of Millets at ruling Paris rates. Mr. Shaw knew Millet, and appreciated him in his lifetime, and he is now reaping the reward of his generous dealings with the then neglected and at times starving painter. He has one fifth of all the oil-paintings (only about a hundred) Millet ever painted, and he knows the value of what he has got—not only their money-value, but their art-worth—and knew before almost everybody else except W. M. Hunt, who virtually "discovered" Millet.

GRETA.

PERCY AND LEON MORAN.

IN January, 1880, we gave some illustrations of the work of Edward Moran, the well-known marine painter. In the present issue of THE ART AMATEUR we present a number of sketches by his sons, Percy and Leon, who seem to have inherited no small degree of the artistic faculty which has honorably distinguished so many of the Moran family. While yet children, Percy, who is now nineteen, and Leon, who is only sixteen, took to drawing as naturally as young birds to flight, and soon became notable for their rapid and sure handling of the pencil, for their eager interest in boats and all Staten Island marine incidents, and for the fidelity with which their rough sketches suggested ideas of motion and life. They were steadily schooled, however, both at home, and afterward, near Paris, and wisely kept away from all æsthetic stimulants which might prematurely quicken their perceptions at the cost of needed culture. About two years ago a studio was set apart at home for their exclusive use, and then began a sensible and rigid training, their father imperatively requiring each day at least one deliberate "study." An hour spent in reviewing the results of this period demonstrates the clear-sightedness of Mr. Moran, and the vigorous industry of the boys, whose thick sketch-books are filled with remarkable pen-and-ink studies from Fortuny, Detaille, Meissonier, and other great artists. They have had, also, some thorough anatomical study. Their contributions to the recent Water Color Exhibition attracted interest among amateurs and critics, and found ready purchasers. Leon's picture of "The Market Girl," exhibited at the Academy this spring and illustrated herewith, was sold for three hundred and fifty dollars. Another charming picture in oil, by Leon, represents a little girl, poorly clad, sitting on a grassy knoll, looking seaward. She is tending her rambling goats; but even such children may dream dreams, by day, sometimes, and she is unconscious of the kid that is browsing at the leafy twig in her hand. An umbrella is boldly spread against the white cirrus sky, thus ingeniously affording a background for modelling the sweet face.

Both boys have been patient learners, and there is ample reason to believe that they will in due time add their full share to the family laurels.



LEON MORAN. DRAWN BY PERCY.

LANDSCAPE PAINTING IN OIL COLORS.

FIRST LESSON.

IT is taken for granted that the pupil is so far acquainted with the general principles of drawing and perspective as to be able to apply them with facility and certainty to the representation, in outline, of a given view or subject. This being the case, he will find principles and rules laid down in the series of three articles of which this is the first, which will place within his reach the power of securing to himself one of the most delightful and agreeable accomplishments. These rules are compressed within moderate limits; but he will find them sufficient to insure no mean proficiency in the practice of the art, if he will apply himself to the pursuit with thoughtful diligence and patient assiduity. They are abridged from W. Williams' handbook, published by Windsor & Newton.

The implements and materials absolutely necessary for oil painting are neither numerous nor expensive. Oil and varnish, a few colors and brushes, a palette, a palette-knife, an easel, a rest-stick, canvas, and a little chalk, will suffice to enable the beginner to make his essay. The most convenient and advantageous mode of proceeding will be to obtain from any respectable dealer one of the usual tin oil-painting boxes, fitted completely with the necessary articles. It will contain, besides colors, a set of brushes—comprising hog-hair, sable, and badger brushes; a palette, a knife, port-crayon, chalk, oil, and varnish. Besides these, there must be procured an easel, a mahl-stick, a glass slab and muller, and canvas.

Palettes are made of mahogany, and of satin and other light-colored woods: they are also made of papier maché, prepared with white enamel surface—very useful when pale and delicate tints have to be mixed. It is important to keep the palette free from indentations and scratches, and on no account to neglect cleaning it, the color never being allowed to harden upon the wood.

The dipper is a small tin cup, made so that it can be attached to the palette: it serves to contain oil, varnish, or other vehicle used, as will hereafter be explained.

The palette-knife is the implement with which the colors are manipulated on the palette. It is used to temper the colors; that is to say, to mix tints and arrange them. It should be thin and flexible, tapering toward the end, having the handle heavier than the blade.

A square slab of ground glass, in a wooden frame, is indispensable, as the colors and tints ought to be tempered and mixed on it before they are transferred to the palette. A glass muller should accompany the slab; it is used to rub up any fine color, which for economy

or convenience may be kept in powder, such as pure ultramarine, madder lake, etc.

Two or three flat china tiles, about eight or ten inches square, will be found extremely serviceable for the purpose of keeping the tints clean and apart from each other (the series, for instance, of cold tints from the warm ones). These tiles enable the artist to have at instant command a replenishment of the color he may be using; a very desirable resource, because a color will sometimes, in course of working on the palette, become mixed and changed. They are also useful to preserve such tints as may be mixed but not used in the day's work; for the tiles can be immersed, with the colors on them, in dishes of water, and so reserved for the next painting.

Easels are of various forms; but the most convenient is undoubtedly the rack-easel, which allows the painter to raise or lower his work with speed and convenience, as occasion may require. The commoner and cheaper kind are supplied with pegs for this adjustment of the height of the work. It is desirable that the easel should stand firmly, and not be liable, as is too often the case, to be overset by any slight cause.

The rest, or mahl-stick, is used to rest or guide the right hand or arm when particular steadiness is required, as is the case in the painting of small objects and minute details. It is usually formed of cane, or lance-wood, and should be light, yet firm. The lower end of the stick is held in the left hand, while the upper extremity, which is covered with a soft round ball or pad of leather, to prevent injury, rests on the canvas or some other convenient support.

To paint with effect it is of the first consequence to have the brushes well selected, and of the best quality that can be procured. They are of various kinds, but the most useful are the hog-hair, sable, and badger brushes. Use a well-made, fine, white bristle in larger work, and a good red sable for details.

Canvas is the general material used for painting. It is kept prepared in rolls of various widths, and is sold also strained on frames of any required size. The ground or preparation of the canvas should be thin, yet completely covering the threads of the fabric; and it should be free from projecting lines and knots.

Oil sketching-paper is an extremely serviceable material for the young artist. It is made of drawing-paper, covered with two or three thin coats of oil-color, so as to furnish a ground similar to that of prepared canvas. It is cheap and portable, and serves very well for early attempts, and for preparatory sketches; for trying the effects of any work previous to its commencement, as well as during its progress. This sketching-paper is usually made of the imperial size (30 by 21 inches); and when used, a piece should be cut of the required dimensions, and fastened at the four corners, by drawing-pins, to a deal drawing-board. The paper has this advantage, that, if your sketch is required to be preserved, you can readily paste or glue it upon canvas, and then mount it on a deal stretching-frame, when it will present the appearance of strained canvas.

Academy board is a thin millboard, prepared in the same manner and adapted to the same uses as the prepared paper. It is the material on which most of the studies made at the Royal Academy in London are painted, hence its name. Being stiffer than the paper, it does not require to be fastened to a drawing-board. These boards are in size about 24 by 18 inches.

Millboards are thicker than the academy boards, and the grounds are prepared with greater care. They are made of a greater variety of sizes, varying from 8 by 6 inches, to 24 by 20 inches. They are much used in sketching in oil-colors from nature, to which purpose they are peculiarly adapted.

The diluent used to temper and thin the colors, for the purpose of bringing them to a proper working state, is called a "vehicle." All oils or varnishes act more or less to the eventual prejudice of the color with which they are combined for application. What is desired is a vehicle which, while it has an agreeable working quality, shall neither change nor be degraded by time, nor interfere with the purity of the tints as they appear at the moment they are first laid on—a vehicle that shall neither perish nor crack as it becomes old.

"THE PRETTY MARKET GIRL." DRAWN BY LEON MORAN. FROM HIS PAINTING IN THE NATIONAL ACADEMY EXHIBITION.

The linseed and poppy oils are the fixed oils used as vehicles; turpentine, and, occasionally, spike-lavender; the latter, however, is seldom employed.

Of the fixed oils, linseed is in most common use. It should be of a pale amber color, transparent, and limpid; and, when used in moderately warm weather, it should dry in a day. The most valuable qualities of linseed oil, as a vehicle, consist in its great strength and flexibility. It is by far the strongest oil, and the one which dries best and firmest under proper management.

The next in importance is poppy oil. It is inferior in strength, tenacity, and drying, to linseed oil; but it has the reputation of keeping its color better; and it is on this account generally employed in grinding white, and most of the light pigments.

Drying oil is prepared by boiling linseed oil with certain oxides and salts of lead, which impart to it a power of drying with rapidity. It is employed with those colors which do not dry well without being forced. Two kinds are prepared—a dark or strong drying oil, and a paler and less powerful kind.

Japanners' gold-size is sometimes employed as a powerful means of drying dark and transparent colors, which are in general comparatively bad driers.

The volatile oils are destitute of the strength of the fixed oils, having scarcely more cementing power in painting than water alone. Turpentine is a very useful addition to linseed oil, for preserving the purity of light and bright pigments from the change of color to which this oil is subject. Owing to their extreme fluidness, the volatile oils are generally useful diluents of the thicker oils, varnishes, and vehicles; but the thin essential oils thus introduced often weaken the body of the vehicle, and occasion it to flow so much that the colors used therewith will not keep their place, rendering the touch of the pencil spiritless and uncertain. These properties give occasion for the introduction of resin and varnish, which communicate a body to oils. These vehicles have been compounded under the name of "megilps."

Megilps possess a gelatinous texture, which enables them, while flowing freely from the pencil, yet to keep their place in painting and glazing. The megilp generally in use—which, however, may be purchased ready prepared—is formed by mixing together equal parts of strong mastic varnish and drying oil. After remaining undisturbed for a few minutes, it assumes a gelatinous texture, resembling a thin, transparent, amber-colored jelly.

Mastic varnish is simply a solution of gum-mastic in turpentine. It is an indispensable requisite in the modern practice of oil painting, in which it is employed, not only as a varnish, but as a component part of many of the vehicles in common use.

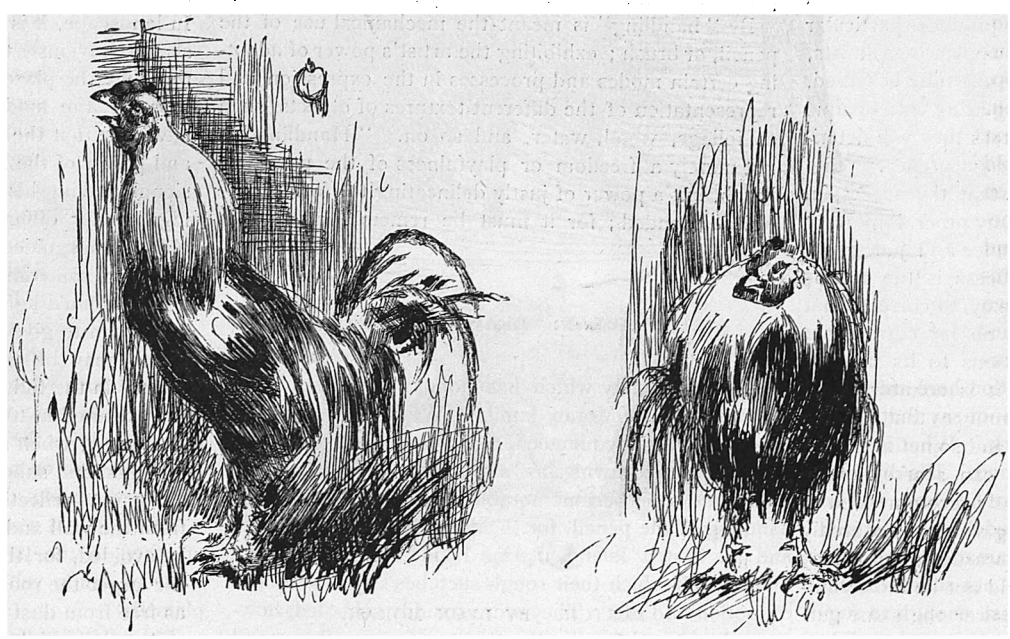
Copal varnish greatly assists the drying of colors ground in oil. It is employed by many artists as a vehicle, when diluted with turpentine. It must, however, be observed that it has the defect of cracking when used without sufficient drying or other oil to temper it. Copal, in dissolving, swells or augments in bulk (like glue in water), and contracts proportionally in drying; it is this property which disposes it to crack as above mentioned.

Having considered the implements and materials, it is now in order to explain the general processes and manipulations in the production of a painting in oil colors. These operations are distinguished by the technical names of glazing, impasting, scumbling, and handling.

A glaze is a thin transparent film of color, laid upon another color to modify the tone, or to aid the effect of the latter; the work thereby appearing distinctly through the superimposed layer of glaze, from which it receives a characteristic hue.

This process of glazing is effected by diluting proper transparent colors with megilp or other suitable vehicle. Thus diluted, these colors are laid upon portions of the work, either in broad flat tints or in touches partially and judiciously distributed.

The object of this process is to strengthen shadows, and to give warmth or coldness to their hue; to subdue lights that are unduly obtrusive, or to give additional color and tone to those that are deficient in force and richness.



"BEFORE" AND "AFTER." DRAWN BY LEON MORAN.

Should it be necessary to lighten the tone of any part of the picture, this cannot be done by merely glazing; the tints must first be concealed with brighter colors, of sufficient body for that purpose, and the glaze may then be applied.

The glaze should usually be darker than the ground color upon which it is to be laid; and, as a rule for the application of the principle of glazing, it may be observed that the first painting of the picture should be brighter than the subject may require, in order that the subsequent glazings may lower and obscure it to a proper and effective degree of tone.

It has been observed that glazing is generally effected by the application of diluted transparent colors; but occasionally semi-transparent colors are used for this

LEON MORAN. DRAWN BY HIMSELF.

purpose, provided they be first rendered sufficiently transparent by the admixture of a large proportion of vehicle. These latter glazings are capable of being applied with excellent effect, where it may be necessary to modify the tones of those parts of the picture which do not appear satisfactory, or to produce particular effects, such as representations of smoke, dust, mists, and the like. It must, however, be carefully observed, that extreme caution is necessary in glazing with opaque colors; because, if thus used in excess they will deteriorate the picture by destroying its transparency.

And it may further be observed that the successful application of this, as well as of any other important principle, will depend upon experience and judgment. The acknowledged object of the process is the attainment of harmony, force, and brilliancy, to correct what is imperfect, and to perfect what is so far correct but incomplete; and hence the temptations to its use are exceedingly seductive. But when it is acknowledged also that its injudicious use often produces that leathery discoloration so painful to the eye, and sometimes even an absolute and dull monotony, it can scarcely excite surprise that the student is earnestly recommended to great caution in his first essays in glazing. Assuredly the process cannot be altogether discarded; but it may be laid down as a rule, that it should not be indiscriminately used, when other modes answer the same purpose; for, after all, it is preferable to obtain transparency by solid painting rather than by glazing.

Should a glazing produce a result different from what was intended or expected, the glaze may easily be removed by a rag, or, if the spot be small, by the finger, provided the removal be effected immediately, that is, before the glaze has had time to fasten itself upon, or to soften, the color on which it is laid; and in no case must glazing be attempted before the colors, over which it is laid, have become perfectly dry and firm.

In oil painting, the shadows, or dark portions of the picture, are painted thinly; while the lights are laid on or "impasted," with a full pencil and a stiff color.

In the lights of the foreground, and of parts not intended to be remote, or to "retire," the "impasting" should be bold and free; while, in the more brilliant lights, it cannot well be too solid. There is, however, a reasonable limit to the practice: since actual protuberance or prominence of the paint itself will, in certain lights, produce a false shadow, and therefore a bad and false effect. This will be understood, from observing that the loading of thick masses of color upon the picture, so as to make them project considerably from the surface, is done with the view of their being strongly illuminated by light actually incident upon the picture, and of thus mechanically aiding in the production of roundness and relief, or in giving a sparkling effect to polished objects or glittering points.

But this artifice must be had recourse to sparingly and cautiously, else it defeats its own object, and produces a coarse and vulgar air and effect.

The palette-knife has always been a favorite instrument of this "impasting" or laying on of color, capable as it is of producing an agreeable brightness on, and of giving an appropriate flatness to, the pigment. A clear and appropriate tint, for instance, skilfully swept across a sky by these means, often produces a surprisingly brilliant and charming effect. None, however, let it be carefully observed, but the most experienced hands should attempt this most difficult and dangerous process.

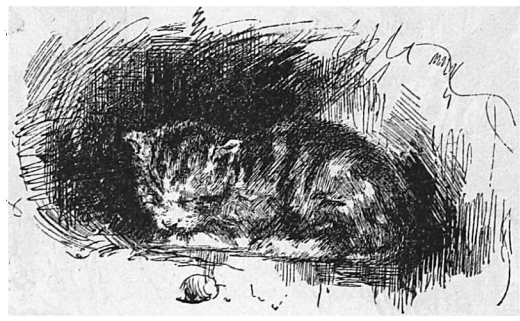
Scumbling, the opposite process to that of glazing, is done by going lightly over the work with an opaque tint, generally produced by an admixture of white.

For this purpose a hog-hair brush is usually employed, charged with color but sparingly; and with it the tints are drawn very thinly, and somewhat loosely, over the previous painting, which, be it observed, should, as in the case of glazing, be dry and firm. Scumbling is used to modify certain effects, by rendering the portion to which it is applied cooler, grayer, and in fact less defined than it was before, and to give air and distance to objects that seemed too near. It is thus of service both in correcting a tendency to muddiness or dirtiness of color, and to what may be called hardness or over-distinctness of detail, and in weakening the force of colors that are too powerful, by softening and uniting such tints as may be too violently contrasted.

It will be thus seen that the judicious combination of scumbling and glazing will produce richness, brilliancy, and transparency; and that thus each is, to some extent, calculated to remedy the defect produced by the too free use of the other.

Let it be borne in mind that it is desirable to avoid, as far as possible, scumbling over shadows, as an inexperienced hand might thus destroy their transparency.

By "handling" is meant the mechanical use of the pencil, or brush; exhibiting the artist's power of adapting certain modes and processes in the expression and representation of the different textures of objects, such as foliage, wood, water, and so on. "Handling" is not merely a freedom or playfulness of the pencil, or brush, but a power of justly delineating the form of the object intended; for it must be remembered that, in



SKETCH. BY LEON MORAN.

painting, the brush is constantly employed in drawing forms. Hence every painter falls into a manner or style of painting as peculiar to himself as is his handwriting; and his brush ought, therefore, to be as much under his command in painting as his pen is in writing. The young artist should not, however, be led away by his desire to display spirit, so as to leave the marks of his pencil everywhere visible. This is to be particularly guarded against in distant objects, where distinctness is rather to be avoided; for, by too much pencilling, and too accurate drawing, they lose the effect of distance.

The position of a painter at his easel should be such that his work may receive the light from his left, falling upon it only from the upper part of the window of his painting-room, the lower part being darkened by a piece of green baize, or by any other suitable means. A light which proceeds from the north is best, because, in our latitude, it is most uniform throughout the day. If, however, this is not practicable, it may be enough

PERCY MORAN. DRAWN BY LEON.

to paint in a light not under the direct rays of the sun. In landscape, it is usual to work from a drawing or sketch previously taken from nature, which need not, therefore, be placed in any particular light, as in the case of the model of the portrait painter. But it is advisable that the young artist should test the quality and power of the light under which he paints, by occasionally taking his work into other rooms, and so viewing it under different positions and aspects; he may else be misguided by the peculiar appearance which paintings sometimes assume; for the striking effects of a too confined light, in a partially darkened room, may cause him to give to his shadows a force and intensity which may be weak and insipid, when the work is viewed in the full light of day; and, conversely, coloring executed in too broad a light may appear coarse and harsh, when seen under another aspect, in a light modified and subdued.

Again: reflections from the internal objects, and from the wall and furniture of the painting-room, must be avoided, for they embarrass and deceive. In fact, the larger the room the better; and it should be kept as free from dust as possible.

Accuracy of drawing is of the first importance; and any test of accuracy in this respect is most desirable.

Errors in drawing may be readily detected by the aid of a looking-glass; for, if the image of a picture present anything unsatisfactory to the eye, the picture itself requires correction in that particular. The cause is too obvious to need explanation.

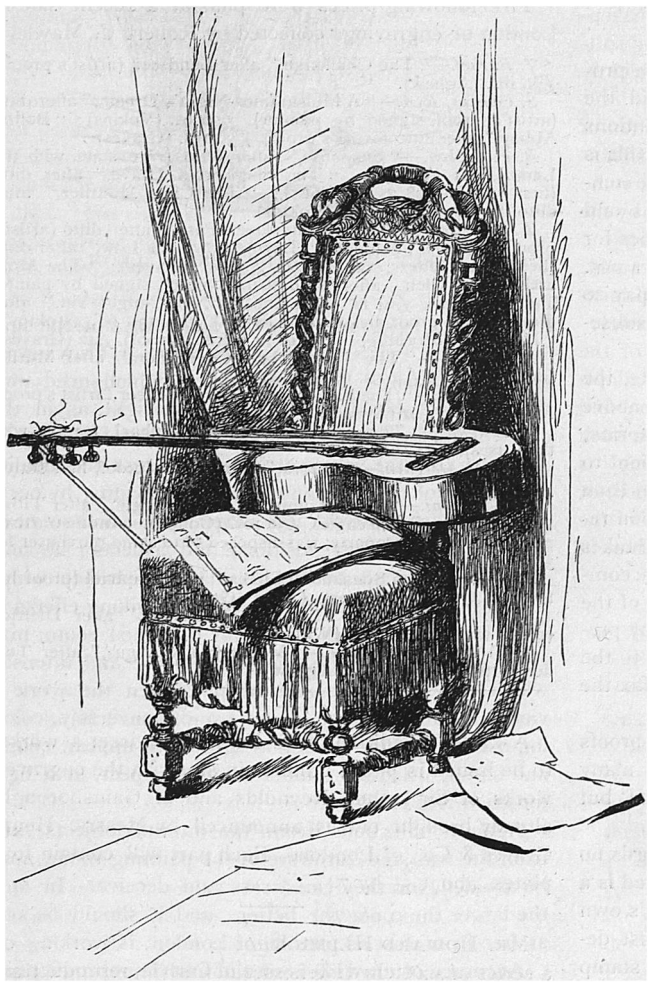
The following rule cannot be too stringently enforced: Cautiously avoid contracting habits of inattention, both in the arrangement and in the putting away of your materials. Neglect and carelessness, in this

respect, are marks of a weak and slovenly mind—of a mind incapable of attaining habits of method and order.

The next lesson will instruct the reader how to begin his picture, carry it through its first, second, and third paintings, with suggestions as to the colors and tints to be used for its different parts.

SKETCHING FROM NATURE.

MR. WALTER SEVERN lectured at the London Institution recently on "Sketching from Nature," with practical illustrations. The art of painting in water-colors in direct imitation of nature, he remarked, is in its origin and present perfection, emphatically English. As Mr. Ruskin has said, it is only by rapid and frequent sketching that it can be acquired. The lecturer went on to say that the sketcher should study comfort in his arrangements, that there might be nothing to distract his attention from his work. The lesson should not exceed about two hours and a half. Having chosen his subject, he was himself in the habit of erecting his umbrella tent, such as they saw pitched on the platform, and seating himself on his canvas-covered tripod, with all needful appliances well at hand. The lecturer gave instructions as to the arrangement and mixing of colors, with remarks on the painting of shadows: in the afternoon and at sunrise they should be painted cool, but warm in broad daylight. Thence he passed to show the various ways of rendering the lights, with observations on stippling, hatching, rubbing, and taking out, recommending the student to provide himself with plenty of clean rags. Glazing was explained as the putting of one color underneath another, instead of mixing the two; to this practice was due the permanence of the works of the old masters, owing to their having escaped chemical changes caused by mixing colors. The effects of glazing Mr. Severn illustrated by a sketch of his own, a cliff scene in the island of Sark. To catch the idea of tone, the learner should look at nature with the eye of an engraver who has to reproduce a scene without the help of color. The student should try to make his picture tell a story, if only the incidence of a sunbeam. Real art was nature distilled in man's alembic. No two artists saw nature in exactly the same light, though all copied her conscientiously. He would urge students to lose no opportunity of observing nature, and to take plenty of notes. They would thus be never less alone than when alone.



SKETCH. BY PERCY MORAN.

THE GLORY, NIMBUS, AND AUREOLA.

THE golden "glory" found in "old masters" is a kind of halo, supposed to emanate from the head or body of divine persons. When it surrounds the head it is a nimbus, when it envelops the body it is an aureola.

SKETCH. BY PERCY MORAN.

The "glory" also applies to the union of both. The symbols, emblems, and legends employed in early Christian art form a curious and extensive study. The various forms and attributes of the glory are a most important branch of this interesting subject. In classical times it was a great honor to have a portrait painted on a circular golden shield, and suspended in temples and other public places. The distinction was conferred upon heroes and those who had served their country: Greek inscriptions decreeing these honors are still in existence. In course of time, from the head being painted on a circular gold shield, the shield was attached to the head alone in full-length representations. This is the origin of the nimbus, which frequently appears in pagan pictures, especially those discovered at Herculaneum and Pompeii. Little disks, attached like flat hats to the heads of their statues, were also employed by the sculptors as a mark of distinction and sanctity, although in earlier times sculptors had employed the same kind of plates over their statues simply to protect them from rain or the ordure of birds in the open air. Some painters, from seeing the effect of these plates on the statues, imitated them in actual perspective in their pictures, while others (the earlier ones probably) kept them flat and perfectly round, as in the works of Giotto and Cimabue.

The nimbus being of pagan origin, there was at first some opposition to its introduction into Christian art. But after the eleventh century it was invariably employed to distinguish sacred personages, as the Saviour, the Virgin Mary, angels, apostles, saints, and martyrs. Nimbi are sometimes of various colors in stained-glass windows. They are of various forms; the most frequent is that of a circular halo, within which are various enrichments, distinctive of the persons represented. In that of Christ it contains a cross more or less enriched; in subjects representing events before the Resurrection, the cross is of a simpler form than in his glorified state. The nimbus most appropriate to the Virgin Mary consists of a circlet of small stars; angels wore a circle of small rays, surrounded by another circle of quatrefoils, or roses, interspersed with pearls. Those for saints and martyrs were similarly adorned; but in the fifteenth century it was customary to inscribe the name of the particular saint, and especially those of the apostles, round the circumference. A nimbus of rays diverging in a triangular direction, which occurs but seldom before the fourteenth century, is attached to representations of the Eternal Father; and his symbol, the hand in the act of benediction, was generally encompassed by a nimbus.

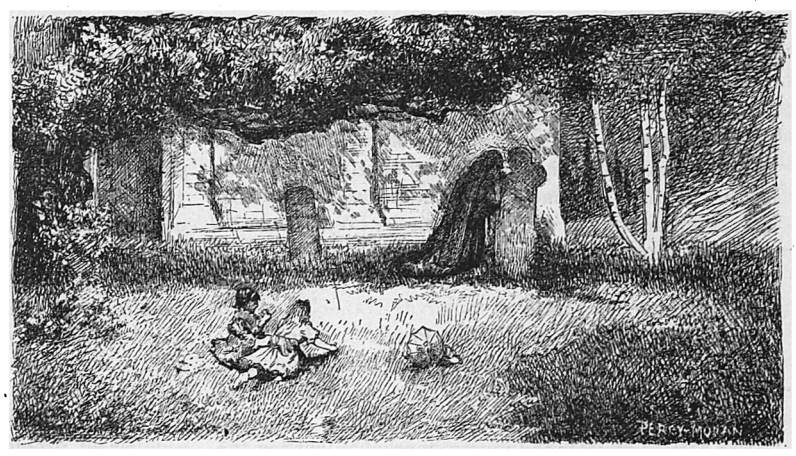
When the nimbus is depicted of a square form, it indicates that the person was living when delineated, and is affixed as a mark of honor and respect. From the twelfth to the fifteenth century the nimbus appears as a broad golden band behind the head, composed of concentric circles, frequently enriched with precious stones.

After this it was defined merely with a line or thread of gold, sometimes quite round, sometimes as a small disk in flattened perspective. As an attribute of power, it was often attached to the heads of evil spirits and Satan himself. The use of the aureola, or enlarged nimbus, which surrounds the whole body, is much more limited than that of the nimbus, being confined to the persons of the Almighty, Jesus, and the Virgin Mary. Sometimes, however, it is seen enveloping the souls of saints and of Lazarus.

The aureola varies in form. That in which Christ is represented, and which was a very early symbol of him, is called "vesica piscis," from the elliptical form resembling a fish. Then there is the "divine oval" and the "mystical almond." When the person is seated, the aureola is circular; sometimes it takes the form of a quatrefoil, each lobe encompassing the head, the feet, or the arms; and it is frequently intersected by a rainbow, upon which is seated Jesus or the Virgin Mary.

FRIENDS AS "MODELS."

IN one of his literary sketches N. P. Willis says: "If you have an artist for a friend, he makes use of you while you call to 'sit for the hand' of the portrait on his easel. Having a preference for the society of artists myself, and frequenting their studios considerably, I know of some hundred and fifty unsuspecting gentlemen on canvas who have procured for posterity and their children portraits of their own heads and dress-coats to be sure, but of the hands of other persons."



'SUNSHINE AND SHADOW." DRAWN BY PERCY MORAN.

FROM HIS PAINTING IN THE NATIONAL ACADEMY OF DESIGN.

There are many curious stories told of the expedients resorted to by artists to obtain sittings, not only for the hands, but for almost every other part of the body. Robert Kempt, in "Pencil and Palette," says: "We know a lady who in figure bears a strong resemblance to a certain popular princess nearly related to her Majesty the Queen. When a distinguished artist, now dead, was commissioned to paint the ceremony of a royal marriage some years ago, this lady, who was a friend of the painter, 'sat' for her bare shoulders, on which the artist painted the head and likeness of the princess in question. When Harlow was painting his celebrated picture of 'The Trial of Queen Katherine' (known also as 'The Kemble Family,' from its introducing their portraits), Mrs. Siddons, it is said, gave the artist only one sitting. It would appear that the